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SOTHEBY, WILKINSON & HODGE,
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE

OF

A VERY CHOICE AND REMARKABLE COLLECTION OF

OLD MASTER DRAWINGS

THE PROPERTY OF

THE MARQUESS OF LANSDOWNE, K.G.

of Lansdowne House, Berkeley Square, W.

TOGETHER WITH A CHOICE SELECTION OF

DRAWINGS BY ENGLISH MASTERS

FROM THE COLLECTION OF

J. P. HESELTINE, Esq.

of 196, Queen's Gate, London, S.W.

Day of Sale.

THURSDAY, THE 25TH OF MARCH.

1920.

ILLUSTRATED COPY—PRICE HALF-A-CROWN.

UNKNOWN ART TREASURES.

A LANSDOWNE COLLECTION.

When the Poynter collection of drawings by the Old Masters was sold two years ago it was generally assumed that one of the last historic sets remaining in private hands had been dispersed. Certain it was that only a very few people were aware that the Marquis of Lansdowne possessed a collection of beautiful old studies, comparable with the classic examples in the British Museum. Indeed, little seems to be known about these Lansdowne cabinets of drawings, and it has to be conjectured that they were quietly formed by the third Marquis in the beginning of the nineteenth century from drawings which have been in the Lely, Reynolds, Barnard, Spencer, Lawrence, and other famous portfolios. When, therefore, they appear at Sotheby's on March 25 there will be eager curiosity among experts and connoisseurs. Four unrecorded Rembrandt drawings will remind many that it is nine years since the magnificent Lansdowne "Mill" picture by Rembrandt was offered at a reduced price to England before it finally departed to the Widener Gallery in America. On the same day another eminent trustee of the National Gallery, Mr. J. P. Heseltine, will sell his remarkable collection of drawings by English artists (the Heseltine Old Master drawings, including the superb Claudes, were sold privately some years ago), and these comprise fine studies by Constable, Downman, Hogarth, Millais, Alfred Stevens, Stothard, Turner, and Ward.

An extraordinary array of various works of art will fill Sotheby's on the following day. Some idea of the magnificence of the appurtenances of our noble houses will be conveyed by the great gallery table, formed of a slab of Breccian marble 16ft long, 4ft wide, and 3½in thick, originally in the big statue gallery at Lansdowne House when Lord Shelburne (afterwards first Marquis) was buying marbles under the advice of Gavin Hamilton, the dilettante. The table was afterwards removed to Bowood. The works of Cellini are of such rarity, and of such hot disputation that the greatest caution should be exercised in announcing any discovery. Yet a great case for genuineness seems likely to be established by a large bronze group of Virtue overcoming Vice, exhibiting kinship to groups in the Victoria and Albert Museum, and in Berlin and Vienna. The Sheldon looms, in the history of English tapestry weaving, take pride and place of seniority, so that two portions of a woven map of Gloucestershire and the surrounding counties (circa 1590) with the Sheldon arms on a scroll cartouche will attract tapestry lovers.

Not often is stained glass seen at auctions, but from the home of Lord Braye, in Leicestershire, have come five window lights of late fifteenth century work, with the Royal Arms and effigies of Henry VII and his Queen, Elizabeth of York. It is a coincidence worth mentioning that the Yates Thompson manuscripts to be sold on March 23 include the beautiful Book of Hours of this "Elizabeth ye Quene." As Sir Reginald Bray is believed to have designed the Henry VII. chapel at Windsor, the probability is that this five-light window was made by Barnard Flower, the King's glazier. Lord Braye has also sent the sixteenth-century matrix of the Primate of Ireland's seal and the fourteenth-century seal matrix of the O'Neils, Kings of Ulster, charged with "the red hand." The sale will begin with the dispersal of the well-known Zeiss collection (now the property of Mrs. Best) of early Renaissance bronzes, Italian majolica and carvings, and there are some specimens of Italian Renaissance furniture, the property of the Earl of Leicester. Before all these events Lord Braye's Vandyck pair of portraits of Charles I. and his Queen will be offered on March 24. At Christie's,

£3,300 FOR A REMBRANDT STUDY.

LANSDOWNE COLLECTION.

In *The Daily Telegraph* of March 9 a little description appeared of a few drawings by the Old Masters belonging to the Marquis of Lansdowne, and quite unknown to the experts. The small collection had been formed by the third Marquis in the beginning of the last century, and quietly put away. When the drawings were placed on view at Sotheby's the authorities from Holland and France agreed with the British experts that the chief prize was a superb study in pen and bistre-wash of a man wearing a broad-brimmed hat and standing as if preparing to address an audience. After his bankruptcy in 1658 Rembrandt was generally deserted by his former patrons, yet, to the credit of The Syndics of the Drapers in Amsterdam, that generous company gave a commission to the painter to compose his last group picture. This Lansdowne drawing is held to be a study of the master of this deservedly famous company glorified by the art of Rembrandt. Although the British Museum has a noble series of drawings by the Dutch master, notably from the Payne Knight and Malcolm portfolios, the opportunity was not to be missed of acquiring another great study. The representatives of the Dutch Government were also in the field, and, of course, the professional collectors of drawings by the old masters. But all these had to give way yesterday to a determined bidder from Paris, who insists on the incognito of "Mr. Stone." At £3,300 he beat all opposition, Messrs. Colnaghi and Co. being the last to give in. This sum much exceeds that of 2,030gs given on Dec. 20, 1918, at Christie's, for a Dürer drawing, and that of the chief price in the Poynter sale, £1,580, for the Dürer Apollo. In the famous Warwick sale, 1896, the highest sum for a drawing by an old master was £1,400, for the Michelangelo study of the Virgin supporting the Body of Christ. The bid of £3,300 also puts in the shade the £2,000 paid for a Rembrandt etching, this being the value in the Holford sale, 1893, of a first state of Rembrandt leaning upon a sabre. The two days' sale of the Poynter drawings by old masters produced £12,093 in 1918. Yesterday the little Lansdowne collection realised £11,296. A second Rembrandt study of an interior by lamplight went for £340 (Gooden and Fox), and among the remainder were F. Boucher, a nude woman reclining, £410 (Colnaghi); Andrea del Castagno, studies of two Albizzi conspirators hanging, £410 (ditto); Rubens, head of a young woman, £330 (F. Sabin); and Vandyck, study of a man, £310 (Colnaghi). The Heseltine collection of drawings of the English school brought £2,700, a sepia and ink study, by Constable, of Brighton Beach, fetching £160 (Gooden and Fox).

FORTHCOMING SALE AT SOTHEBY'S

One of the most important sales of recent years of drawings by old masters and English artists will be held at Messrs. Sotheby's on March 25, and will comprise the collection of the Marquess of Lansdowne and a choice selection from that of Mr. J. P. Heseltine.

The Lansdowne collection is practically unknown to students, and was not referred to by Dr. Waagen when he drew up his inventory of the art riches of Great Britain. It appears to have been formed during the first half of the last century, and is made up of the great collections formed by Sir Peter Lely, the two Richardsons, J. Barnard, Sir Joshua Reynolds, and Sir Thomas Lawrence. The importance of the 90 odd lots is fully revealed in the auctioneers' excellent catalogue, which contains a number of reproductions.

The Lansdowne drawings are exclusively by the old masters of various foreign schools, and while the Italian artists appear to predominate, there are many choice examples of Dutch and Flemish artists.

Mr. Heseltine's drawings are of more general interest to students of British art, for they are mostly confined to English artists of the 18th and early 19th centuries. There is an especially long series of pencil and ink drawings by Constable, while there are also examples of artists so wide apart as Hogarth and Hoppner, and as Malton and Sir J. E. Millais. Stothard, J. M. W. Turner, Wilkie and James Ward are among the others represented; and by Whistler there is a black chalk drawing of himself.

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and comprising Magnificent Examples of the Work of

F. BAROCCIO	CLAUDE LORRAIN	GUIDO RENI
F. BOUCHER	BERNARDINO LUINI	P. P. RUBENS
A. CANALETTO	SIMONE MARTINI	J. V. RUISDAEL
ANDREA DEL CASTAGNO	A. VAN OSTADE	JAN STEEN
CORREGGIO	PARMIGIANO	G. TER BORCH
F. GUARDI	N. POUSSIN	W. VAN DER VELDE
GUERCINO	RAPHAEL	DA VINCI
HANS HOLBEIN	REMBRANDT VAN RIJN	SIR A. VAN DYCK

ALSO MASTERS OF THE ENGLISH SCHOOL, *including*

R. P. BONNINGTON	J. FLAXMAN, R.A.	A. STEVENS
E. E. BARNEY	W. HOGARTH, R.A.	T. STOTHARD, R.A.
WILLIAM COLLINS	J. HOPPNER, R.A.	J. M. W. TURNER, R.A.
J. CONSTABLE, R.A.	SIR T. LAWRENCE, P.R.A.	R. WESTALL, R.A.
J. S. COTMAN	SIR J. MILLAIS, P.R.A.	J. MCN. WHISTLER, R.A.
J. DOWNMAN, A.R.A.	G. MORLAND	SIR DAVID WILKIE, R.A.
H. EDRIDGE, A.R.A.	T. ROWLANDSON	R. WILSON, R.A.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On THURSDAY, the 25th of MARCH, 1920,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W. 1.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

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VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

34 & 35, *New Bond Street, London, W.* (1).

Telegraphic Address: "*Abinitio, Phone, London.*" *Telephone: Mayfair* 4689

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PREFACE.

THAT England's private collections of Works of Art always have surprises in store is by now a fact familiar to all students, and one of the latest illustrations of it is supplied by the magnificent collection of Old Master drawings, belonging to the Marquess of Lansdowne, of which the first section of the following pages contains a catalogue. Other portions of the Art collections belonging to the same owner are, of course very widely known; but the Lansdowne cabinet of drawings has apparently up to now never been referred to in Art literature. It is passed over in silence alike by the assiduous Dr. Waagen in his comprehensive inventory of English private collections, and by every other writer on Art; and yet the contents of this cabinet are of a nature to provide profound interest to students and lovers of Art.

Of the circumstances under which this choice collection was brought together little seems to be known. In its main parts it was probably formed during the first half of the 19th century, and among the collections to which the drawings can trace their pedigree, are several of the most remarkable cabinets of the 17th, 18th and early 19th centuries, *e.g.* those of Sir Peter Lely, P. H. Lankrink, Sir Joshua Reynolds, J. Richardson, Sen. and Jun., T. Dimsdale, J. Barnard, Lord Spencer, Count de Fries, and Sir T. Lawrence.

On the present occasion, it is only possible briefly to draw attention to some of the principal items of the collection. The representation of the Italian School begins remarkably early, with the extremely interesting and rare Simone Martini sheet (No. 38); and of other Italian drawings of outstanding quality may be mentioned the Andrea del Castagno (No. 15); the

two Correggios (Nos. 16 and 18); the Luini (No. 36); the Parmigianino (No. 45); the two Canales (Nos. 13 and 14) and the Guardis (Nos. 20 and 21). Among the French drawings, attention is particularly attracted by the superb Poussin (No. 46), and the series of Boucher drawings. The drawings traditionally assigned to Holbein (Nos. 29 and 30) are two German examples of unusual quality and interest. Of the Flemish Masters, Rubens and Van Dyck are both represented by drawings of high excellence (notably Nos. 62, 63, 79, 80); whilst students turning with eagerness to the small group of unrecorded Rembrandts (Nos. 53 to 56) will not be disappointed, the Portrait of a Man taking rank among the most important late drawings by the Master. Other distinguished Dutch 17th century draughtsmen are present as well, the most interesting case being perhaps that of G. Terburg, of whose work two specimens are included (Nos. 71 and 72).

The series of English drawings belonging to Mr. J. P. Heseltine, which follows in the catalogue the collection of Lord Lansdowne's drawings, is, as is well known, only a section of what was unquestionably the most choice and extensive cabinet brought together during the second half of the 19th century. Most deceased English draughtsmen of distinction are represented in the series, and it may be confidently asserted that there is not a drawing present which is not of interest, either as a fully characteristic specimen of the Master, or else as showing him in an unsuspected and fascinating aspect.

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L. BACKHUYSEN.

1631-1708.

LOT

1 A Jetty on the Sea Shore with ships at large

Indian ink wash $6\frac{1}{2}$ *by* $9\frac{1}{4}$ *in.* ($16\frac{1}{2}$ *by* $23\frac{1}{2}$ *cm.*)

Signed Backs, 1664

FEDERIGO BAROCCIO.

1528-1612.

2 Head of a Young Boy with curly hair, from life

Black and red chalk on brownish paper

$9\frac{3}{4}$ *by* $7\frac{1}{2}$ *in.* (25 *by* 19.2 *cm.*)

*** It is possible that this is a study for the head of the Infant Christ in the "Madonna di San Giovanni Evangelista" now in the Pinacotheca at Urbino. It is an early work of Baroccio, about 1555.

BORGOGNONE.

Jacques Courtois or Jacopo Cortese, called Il Borgognone. 1621-1676.

3 A Cavalry Battle

Indian ink $11\frac{1}{4}$ *by* $18\frac{3}{4}$ *in.* (29 *by* $47\frac{1}{2}$ *cm.*)

F. BOUCHER.

1703-1770.

21 — 4 A Youth reclining supported on his left hand and pointing upwards with right hand; facing left

Black chalk heightened with white on grey paper
$12\frac{3}{4}$ *by* $19\frac{1}{2}$ *in.* (32½ *by* 50 *cm.*)

F. BOUCHER.

1703-1770.

145 — 5 A Girl reclining viewing full face, head slightly turned to left; two roses in the foreground

Black chalk heightened with white on blue paper
12 *by* 19 *in.* (30 *by* 48 *cm.*)

F. BOUCHER.

1703-1770.

145 — 6 A Woman standing, apparently a study for Rhetoric

Black chalk heightened with white on blue paper
17 *by* $12\frac{3}{4}$ *in.* (43 *by* 32 *cm.*) do

F. BOUCHER.

1703-1770.

145 — 7 Pastoral: A youth seated fishing; behind him a girl standing holding a basket

Black chalk heightened with white on grey paper
$12\frac{3}{4}$ *by* $8\frac{1}{2}$ *in.* (32 *by* 22 *cm.*) do

F. BOUCHER.

1703-1770.

145 — 8 A Naked Woman reclining, profile to the right, the left knee raised

Black chalk heightened with white on grey paper
11 *by* 16 *in.* (28 *by* 41 *cm.*) do

[*See* ILLUSTRATION].



No. 8.



No, 11.



No. 9.

F. BOUCHER.

1703-1770.

9 A Naked Woman, seen from behind, reclining on couch, her arms forward; profile to right

Black chalk heightened with white on grey paper
$10\frac{1}{2}$ *by* $15\frac{1}{2}$ *in.* (27 *by* 39 *cm.*)

Signed F. Boucher

Mounted by Glomy, stamped G.

[*See* ILLUSTRATION].

F. BOUCHER.

1703-1770.

10 Two Women, one on either side of a vase from which water flows; study for decoration

Black chalk heightened with white on light brown paper
$10\frac{1}{2}$ *by* $15\frac{1}{2}$ *in.* (27 *by* 39 *cm.*)

Signed F. Boucher

Mounted by Glomy, stamped G.

F. BOUCHER.

1703-1770.

11 A Child standing in the attitude of a sculptor before a bust of a young girl, who resembles a daughter of Boucher; study for decoration

Black chalk $10\frac{1}{2}$ *by* $12\frac{1}{2}$ *in.* (27 *by* 32 *cm.*)

Signed and dated F. Boucher, 1761

Mounted by Glomy, and stamped Glomy and G.

[*See* ILLUSTRATION].

F. BOUCHER.

1703-1770.

12 A Woman seated beside a cradle, feeding with a small spoon her naked baby reclining on her knees; a girl standing behind; cat in foreground on right

Black chalk heightened with white on blue paper
13 *by* 13 *in.* (33 *by* 33 *cm.*)

ANTONIO CANAL, CALLED CANALETTO.

1697-1768.

13 A Landscape composition

Pen and bistre, washed with Indian ink

10 *by* 15 *in.* (25½ *by* 38 *cm.*)

[*See* ILLUSTRATION].

ANTONIO CANAL, CALLED CANALETTO.

1697-1768.

14 A View of a Ruined Tower; in the distance a bridge

Reed pen and wash, bistre and Indian ink

10½ *by* 16½ *in.* (28 *by* 43.5 *cm.*)

Signed Antonio Canal, del.

[*See* ILLUSTRATION].

ANDREA DEL CASTAGNO.

1410(?)-1457.

15 Studies of Two Men hanging; below, two studies of their legs on a rather larger scale

Pen and ink 10¼ *by* 7¼ *in.* (26.2 *by* 18 *cm.*)

*** This is a drawing of great historical interest, and represents the conspirators who were hung during the Albizzi conspiracy in 1435. Vasari relates the circumstance of the employment of Andrea Castagno to commemorate this event, but, according to modern research, he mistakes the Pazzi for the earlier Albizzi conspiracy.

[*See* ILLUSTRATION].

CORREGGIO.

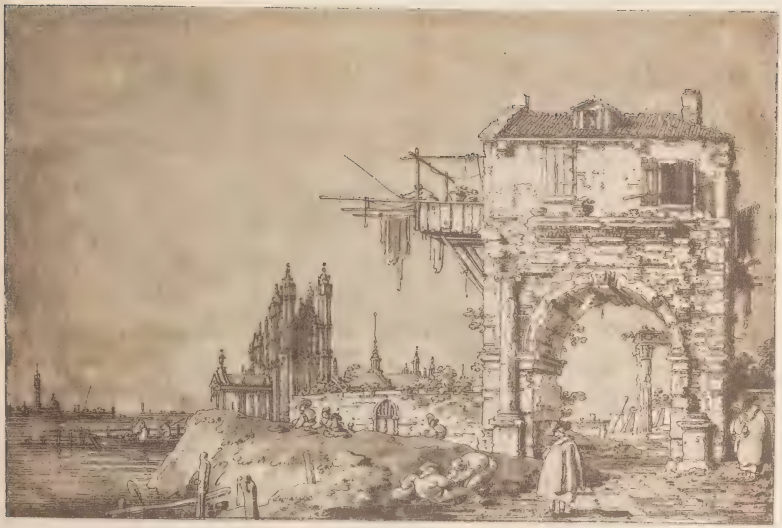
1494-1534.

16 A Study for the Marriage of St. Catherine

Red chalk, the heads worked in bistre

Arched top; 12¾ *by* 10 *in.* (33 *by* 26 *cm.*)

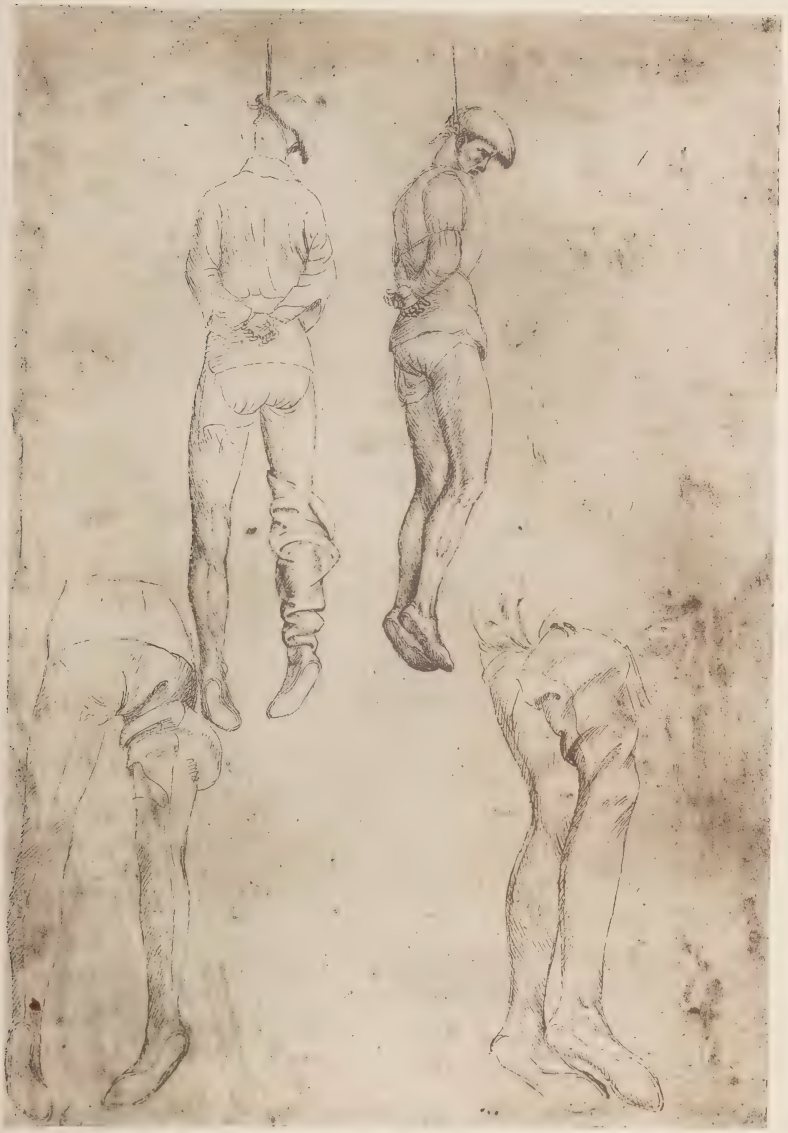
[*See* ILLUSTRATION].



No. 13.



No. 14.



No. 15.



No. 16.



No. 18.

CORREGGIO.

1494-1534.

17 A Head of a beautiful young Woman looking downwards to the left

Red and black chalk, the hair heightened with a yellow tone, on grey paper 8 *by* 6 *in.* (20 *by* 15½ *cm.*).

*** The old attribution to Correggio is not confirmed by comparison with known drawings by that master; neither is it easy to suggest another hand; it is not impossible that it is by Carlo Dolci (1616-1686).

CORREGGIO.

1494-1534.

18 A Head of a Young Woman to left looking down

Black chalk on grey paper
Size irregular, 11 *by* 10 *in.* (28 *by* 26 *cm.*)

[*See* ILLUSTRATION].

FRANCESCHINI (CAVALIERE MARC ANTONIO).

1648-1729.

19 A Design for a decorative medallion

Pen and sepia with wash 7 *by* 7 *in.* (17 *by* 17 *cm.*)

This drawing was engraved in the XVIIIth Century by Captain Baillie.

*** Collection—John Barnard.

FRANCESCHINI (CAVALIERE MARC ANTONIO).

1648-1729.

20 A similar Design for a decorative medallion

Pen and sepia with wash 7 *by* 7 *in.* (17 *by* 17 *cm.*)

This drawing was engraved by Captain Baillie in the XVIIIth Century.

*** Collection—John Barnard.

FRANCESCO GUARDI.

1712-1793.

21 A View in Venice

Pen and bistre wash 8 *by* 16¾ *in.* (20.5 *by* 42 *cm.*)

[*See* ILLUSTRATION].

FRANCESCO GUARDI.

1712-1793.

22 Interior of a high vaulted Cloister, with an open door in the distance

Pen and bistre wash 10 *by* 7¼ *in.* (26 *by* 18 *cm.*)

[*See* ILLUSTRATION].

FRANCESCO GUARDI.

1712-1793.

23 A View on the Grand Canal in Venice with numerous gondolas

Pen and bistre wash 10¾ *by* 10¼ *in.* (27 *by* 26 *cm.*)

GUERCINO (GIOVANNI FRANCESCO BARBIERI).

1591-1666.

24 A Man breaking-in a horse

Reed pen and bistre wash 7½ *by* 10½ *in.* (19 *by* 26½ *cm.*)

Signed "di Gio Fran^co^. Barbieri da Cento"

_ Collection—Thomas Dimsdale.

GUERCINO.

1591-1666.

25 Jacob and Laban

Red chalk 11½ *by* 8½ *in.* (29 *by* 21½ *cm.*)

_ Collection—Comte de Fries.



No. 21.



No. 22.

GUERCINO.

1591-1666.

26 A Study of a Woman in profile to the left, nursing a baby

Pen and bistre $7\frac{1}{4}$ *by* $8\frac{1}{4}$ *in.* (18½ *by* 21 *cm.*)

GUERCINO.

1591-1666.

27 A Bird-catcher, standing holding a bird in a cage in the right hand and a long staff in his left

Pen and bistre $9\frac{3}{4}$ *by* 5 *in.* (25 *by* 13 *cm.*)

GUERCINO.

1591-1666.

28 A Study of a Baby lying on a bed in swaddling clothes; charming study from nature

Bistre-pen and wash $3\frac{3}{4}$ *by* $4\frac{1}{2}$ *in.* (9.6 *by* 11.3 *cm.*)

*** Collection—Comte de Fries.

GUERCINO.

1591-1666.

29 Two Heads on one mount:

On the left, a young girl facing to right and wearing a hat $3\frac{1}{2}$ *by* $3\frac{1}{2}$ *in.* (9 *by* $8\frac{1}{2}$ *cm.*)

On the right, a boy facing to left and holding a bird on the first finger of his right hand $3\frac{1}{2}$ *by* $3\frac{1}{2}$ *in.* ($8\frac{1}{2}$ *by* $8\frac{1}{2}$ *cm.*)

Pen and ink

HANS HOLBEIN.

1497-1543.

30 A Head of a bearded Man in profile to the left; he wears a singular cap, apparently of leopard's skin

Black and red chalk *Circular, diameter* 12½ *in.* (32 *cm.*)

*** This drawing was formerly in the collection of Sir Thomas

LOT 30—*continued.*

Lawrence, where it was attributed to Albert Dürer. It is thus described in the Woodburn catalogue: "Portrait in profile evidently from the life of a man with a dark beard in a singularly formed ornamented cap; this very expressive head is executed in coloured chalks and produces an effect equal to a painting. Superb."

[*See* ILLUSTRATION].

HANS HOLBEIN.

1497-1543.

31 A Study of the Head of an elderly Man facing to the right

Red and black chalk 6½ *by* 5½ *in.* (16½ *by* 13½ *cm.*)

*** This was bought by Lord Lansdowne from Sir Uvedale Price's collection, with the following inscription: "Holbein. Given to me by Sir William Hamilton at Naples in 1768. It was given to him by Lady Betty Germain and was part of the Arundel collection which she inherited." In the top right-hand corner the letter H can be read, and before it traces of another letter erased; these traces suggest the letter W, in which case the drawing may be by Wolfgang Huber; drawings by him not unlike in execution exist at Dresden and at the Louvre, Paris; the latter is signed W. H.

[*See* ILLUSTRATION].

ITALIAN SCHOOL.

XVIIth Century.

32 Abraham sacrifices Isaac

Red chalk 11 *by* 7½ *in.* (28 *by* 19 *cm.*)

*** Collections—Richard Holditch; Lord Spencer.

GENOESE SCHOOL.

33 A large Composition of uncertain subject

Reed pen and bistre 9 *by* 11 *in.* (22 *by* 28 *cm.*)

Inscribed in right hand lower corner P . . . Genovese

*** Collection—Richardson the elder; Sir Joshua Reynolds.



No. 30.



No. 31.



No. 37.

DA VINCI.

1452-1519.

34 Caricature Head to left, wearing a cap

Pen and bistre on brown paper 4 *by* $3\frac{1}{4}$ *in.* ($10\frac{1}{2}$ *by* 8 *cm.*)

Inscribed in old writing 73

DA VINCI.

1452-1519.

35 Caricature Head to right

Pen and bistre on brown paper .4 *by* $3\frac{1}{4}$ *in.* (10 *by* $8\frac{1}{2}$ *cm.*)

Inscribed in old handwriting 71

DA VINCI.

1452-1519.

36 Three Old Men's Heads

Red and black chalk 11 *by* $13\frac{1}{2}$ *in.* (28 *by* 34 *cm.*)

JAN LIEVENS.

1607-1674.

37 View on a Canal with barges

Pen and bistre wash on Japanese paper

$4\frac{3}{4}$ *by* $7\frac{1}{2}$ *in.* (12 *by* 19 *cm.*)

*** Collection—Nieuwenhuys

[*See* ILLUSTRATION].

CLAUDE LORRAIN.

1600-1682.

38 View of a Seaport at Sunrise

Pen and indian ink wash $4\frac{3}{4}$ *by* $7\frac{1}{4}$ *in.* (12 *by* $18\frac{1}{2}$ *cm.*)

Inscribed Claude Lor. fe.

Study for his own etching. *R. Dumesnil*, 15

*** A similar picture is in the Royal Collection, and was engraved in the "Art Journal," 1859.

BERNARDINO LUINI.

1475-1531.

39 A highly-finished Drawing of a Woman carrying a naked child on her right arm, and with the left hand touching the shoulder of a naked boy, who walks beside her

Red chalk $10\frac{1}{2}$ *by* $7\frac{1}{2}$ *in.* (27 *by* 19 *cm.*)

Inscribed "Bernardinus Louinus Mediol^{s} f."

[*See* ILLUSTRATION.]

STEFANO MADERNO.

1571-1636.

40 Design for the Tomb of S. Cecilia in the Church of S. Cecilia in Rome.

Bistre wash $10\frac{1}{4}$ *by* 15 *in.* ($26\frac{1}{2}$ *by* 38 *cm.*)

*** The legend is that the statue is in the same position as was the body of S. Cecilia when her tomb was opened in 1599.

SIMONE MARTINI.

1283-1344.

41 Study on red prepared paper: on one side a standing figure, possibly for the Virgin in a picture of the Annunciation, and an outline head of a youth; on the other side is a study of a head, possibly from the same model, and a study of a leg below the knee in a stirrup

Pen and ink, heightened with white, on red tinted paper $8\frac{1}{2}$ *by* $6\frac{1}{2}$ *in.* (21.7 *by* 16.4 *cm.*)

Inscribed in old writing, Simone Sanese

*** Collections—Marquis de Lagoy; Comte de Fries.

[*See* ILLUSTRATION].



No. 39.



No. 41.



No. 41.



No. 42.



No. 43.

A. VAN OSTADE.

1610-1685.

42 In front of a cottage two men are engaged cutting up a pig hung by its hind legs; men, women and children are looking on; in the background low buildings, perhaps the booths of a fair

Black chalk and bistre wash $5\frac{1}{4}$ *by* $7\frac{1}{4}$ *in.* (13.5 *by* 18.6 *cm.*)

Signed A. V. Ostad(e)

[*See* ILLUSTRATION].

A. VAN OSTADE.

1610-1685.

43 Highly-finished Study of an old Man wearing a high-crowned hat

Black and red chalk $3\frac{3}{4}$ *by* $3\frac{1}{2}$ *in.* (9.5 *by* 8.8 *cm.*)

Signed A. v. O.

[*See* ILLUSTRATION].

PARMIGIANO.

1504-1540.

44 Study for the Virgin and Child seated

Indian ink wash, heightened with white, on prepared red paper $6\frac{1}{2}$ *by* 4 *in.* ($16\frac{1}{2}$ *by* 10 *cm.*)

*** Collections—Richardson; B. West.

PARMIGIANO.

1504-1540.

45 Virgin and Child with St. Joseph

Black and red chalk $6\frac{1}{4}$ *by* $4\frac{3}{4}$ *in.* (16 *by* $12\frac{1}{2}$ *cm.*)

*** Collection—B.

PARMIGIANO.

1504-1540.

46 Cupid seated holding a scarf

Red and black chalk 6 *by* $4\frac{1}{2}$ *in.* (15 *by* $11\frac{1}{2}$ *cm.*)

*** Collection—Benjamin West.

PARMIGIANO.

1504-1540.

47 A Cupid Flying

Black chalk, on reddish paper $4\frac{3}{4}$ *by* $5\frac{1}{2}$ *in.* (12 *by* 14 *cm.*)

*** Collections—Richardson the younger; Benjamin West.

PARMIGIANO.

1504-1540.

48 Portrait of Himself in profile to the left, and a lady, said to be his mistress, nearly full-face, both seated

Black chalk on grey paper, slightly heightened with white 14 *by* $9\frac{1}{2}$ *in.* (36 *by* $23\frac{1}{2}$ *cm.*)

*** From the collections of W. Y. Ottley and Sir Thomas Lawrence. A reproduction of this portrait appears in Ottley's well-known work on the Italian School of Design.

[*See* ILLUSTRATION].

N. POUSSIN.

1594-1665.

49 The Plague

Bistre heightened with white, on brown paper 15 *by* 10 *in.* (38 *by* $26\frac{1}{2}$ *cm.*)

*** Collection—Lord Spencer.

[*See* ILLUSTRATION].



No. 49.



No. 48.



No. 53.

N. POUSSIN.

1594-1665.

50 Study for the picture in the Louvre—"The Plague at Azdod.

Red chalk 9¼ *by* 7 *in.* (25½ *by* 17½ *cm.*)

*** Collections—Richardson the elder; Lord Spencer, with an inscription on the reverse, signed *J*? junr., who is Richardson the younger.

N. POUSSIN.

1594-1665.

51 "Resurrection"

Bistre wash heightened with white
15 *by* 21 *in.* (38 *by* 54 *cm.*)

*** Collection—Lord Spencer.

F. PRIMATICCIO.

1490-1570.

52 The Adoration of the Shepherds

Bistre wash heightened with white
19½ *by* 15½ *in.* (49 *by* 39 *cm.*)

*** Collection—Lord Spencer.

RAPHAEL (School of).

1483-1520.

53 Composition of the Virgin and Child with St. Joseph and the infant St. John

Pen and ink 9½ *by* 8½ *in.* (24 *by* 22 *in.*)

*** This drawing is interesting, as it does not exactly represent any known composition of Raphael now existing. It seems to be a drawing of the time of Raphael, and may represent a composition never carried out or now lost.

[*See* Illustration].

RAPHAEL (SCHOOL OF).

1483-1520.

54 Study for a Saint standing, holding a mallet in his left hand and a staff (?) in his right

Reed pen and bistre 15 *by* 9 *in.* (38½ *by* 22½ *cm.*)

RAPHAEL (AFTER).

1483-1520.

55 The Prophet Isaiah

Bistre wash heightened with white

14½ *by* 9¾ *in.* (37 *by* 24½ *cm.*)

*** Collection—Lord Spencer.

REMBRANDT.

1606-1669.

56 Study of a Man wearing a broad-brimmed hat, standing; a preliminary sketch for the figure on the left, who rises from his chair to address the company, in the celebrated picture (*dated* 1661-1662) of the "Staalmeesters" in Amsterdam

Pen and bistre wash 9 *by* 7 *in.* (22½ *by* 17½ *cm.*)

[*See* ILLUSTRATION].

REMBRANDT.

1606-1669.

57 An Interior by lamp-light: on the left hand, before a fireplace, a man seated wearing a hat, reading a book; on the right an old man with his left hand before his eyes in meditation; further to the right a woman prepares a bed

Brush work highly finished in bistre

7½ *by* 10 *in.* (19 *by* 25 *cm.*)

*** This drawing was engraved by Captain Baillie in the XVIIIth Century.

[*See* ILLUSTRATION].



No. 56.



No. 57.



No. 58.



No. 59.

REMBRANDT.

1606-1669.

58 Two Men conversing

Charcoal $3\frac{1}{4}$ *by* $2\frac{3}{4}$ *in.* ($8\frac{1}{2}$ *by* 7 *cm.*)

[*See* ILLUSTRATION].

REMBRANDT

1606-1669.

59 Study of a Lion, standing, facing to right

Reed pen and bistre wash $3\frac{3}{4}$ *by* $5\frac{1}{4}$ *in.* (9 *by* $13\frac{1}{2}$ *cm.*)

*** Collection—Goll van Falkenstein.

[*See* ILLUSTRATION].

GUIDO RENI.

1575-1642.

60 Study for a Combat of two Amorini

Black and red chalk 6 *by* $8\frac{1}{2}$ *in.* (15 *by* 21 *cm.*)

SIR JOSHUA REYNOLDS (AFTER GUERCINO).

61 A Study apparently for the Virgin in an Annunciation
$9\frac{1}{4}$ *by* $7\frac{1}{2}$ *in.* (23 *by* 19 *cm.*)

B Study of a Woman wearing a high Oriental cap, profile to left
$7\frac{1}{2}$ *by* 8 *in.* (19 *by* 20 *cm.*)

C A Youth looking upwards $6\frac{3}{4}$ *by* 6 *in.* (17 *by* $15\frac{1}{2}$ *cm.*)

D Youth, standing, nude, holding a towel
8 *by* $7\frac{1}{2}$ *in.* ($20\frac{1}{2}$ *by* $19\frac{1}{2}$ *cm.*)

All pen and bistre

*** From the collection of Benjamin West, P.R.A. This is an old attribution, and is probably correct.

SEBASTIAN RICCI.

1659-1734.

62 Healing the Sick

Red chalk and bistre wash 14½ *by* 14½ *in.* (38 *by* 38 *cm.*)

HENDRIK RIETSCHOOF.

Circa 1687-1746.

63 A Storm at Sea near a rocky coast, with several ships in distress. A bale of goods floating in the sea is inscribed HR

Indian ink wash 7¾ *by* 10¾ *in.* (19½ *by* 27½ *cm.*)

*** The monogram HR has been identified by Mr. A. M. Hind, of the British Museum, to be that of Hendrik Rietschoof; a drawing by him signed in full HRietschooF is reproduced in the collection of Fairfax Murray, 1st series, no. 163, now J. P. Morgan's collection.

GIULIO ROMANO.

1492-1546.

64 Moses receiving the Ten Commandments

Bistre wash 10½ *by* 7¾ *in.* (26½ *by* 19½ *cm.*)

*** Collections — Sir Peter Lely; Richardson the elder; Benjamin West.

P. P. RUBENS.

1577-1640.

65 Study of the Head of a Young Woman; she wears a close-fitting white cap

Black and red chalk on buff-coloured paper 6¼ *by* 5¼ *in.* (16 *by* 13.5 *cm.*)

[*See* ILLUSTRATION.]

P. P. RUBENS.

1577-1640.

66 Head of a bearded Man

Black chalk 12 *by* 7¾ *in.* (31 *by* 20 *cm.*)

[*See* ILLUSTRATION].



No. 65.



No. 66.



No. 67.

J. v. RUISDAEL.

1628-1682.

67 A Woodland Scene in an undulating country, with a wagon crossing a ford

Brush work in indian ink $6\frac{1}{2}$ *by* $10\frac{1}{4}$ *in.* (16 *by* 26 *cm.*)

Signed with monogram $\mathcal{JR}$

[*See* ILLUSTRATION].

J. v. RUISDAEL.

1628-1682.

68 A Rocky Pass

Indian ink $13\frac{1}{4}$ *by* 18 *in.* (34 *by* 46 *cm.*)

*** Collection—Comte de Fries.

F. SALVIATI.

1510-1563.

69 Various sketches

Pen and bistre wash $13\frac{1}{2}$ *by* $10\frac{3}{4}$ *in.* (34 *by* 27 *cm.*)

DEL SARTO.

1486-1531.

70 St. John Preaching

Oil sketch en grisaille $8\frac{1}{2}$ *by* 6 *in.* (21 *by* 15 *cm.*)

*** Compare the fresco in grisaille in the Cloister of the Scalzi at Florence.

BARTOLOMEO SCHIDONE.

1560-1616.

71 Marriage of St. Catherine

Pen and bistre $10\frac{1}{2}$ *by* $7\frac{3}{4}$ *in.* ($26\frac{1}{2}$ *by* 20 *cm.*)

*** Collection—R. Cosway.

BARTOLOMÉO SCHIDONE.

1560-1616.

72 The Agony in the Garden

Reed pen and bistre wash $12\frac{1}{4}$ *by* $8\frac{3}{4}$ *in.* (31 *by* 22 *cm.*)

*** Collection—Benjamin West.

ITALIAN SCHOOL.

73 Two Men, in 15th century costume, walking to the right

$8\frac{1}{2}$ *by* $4\frac{3}{4}$ *in.* (21.5 *by* 12 *cm.*)

JAN STEEN (ATTRIBUTED TO)

1626 (?)-1679.

74 A Quakers' Meeting

Pen and bistre wash $10\frac{1}{2}$ *by* 7 *in.* (27 *by* $17\frac{1}{2}$ *cm.*)

*** This drawing has been ascribed to Egbert van Heemskerk, jun. (1645-1704), who painted several pictures of Quaker subjects. Compare the similar picture at Hampton Court.

[*See* ILLUSTRATION].

G. TER BORCH.

1617-1681.

75 Study of an Old Woman wearing a cap: full-face slightly to left

Indian ink and black chalk heightened with white on blue paper $3\frac{3}{4}$ *by* $3\frac{1}{2}$ *in.* (9.8 *by* 8.5 *cm.*)

Signed G. T. Borch, 1661

*** The same model appears in the picture at St. Petersburg, "Un verre de limonade," No. 870.

[*See* ILLUSTRATION].



No. 74.



No. 76.



No. 75.

G. TER BORCH.

1617-1681.

76 Study of an Old Woman's Head wearing a cap: she is nearly full-face, looking to the right

Black chalk heightened with white on blue paper $5\frac{1}{2}$ *by* $4\frac{1}{4}$ *in.* (14.2 *by* 10.5 *cm.*)

Signed G. T. Borch, 1664

[*See* ILLUSTRATION].

W. VAN DE VELDE.

1633-1707.

77 The Return of a large Man-of-War surrounded by pleasure boats and small yachts, on board which the people raise their hands as if cheering

Indian ink wash $8\frac{1}{2}$ *by* $12\frac{1}{4}$ *in.* (22 *by* 31 *cm.*)

Signed, in brownish colour, W. V. de Velde

W. VAN DE VELDE.

1633-1707.

78 Seascape, with various ships

Pen and wash $6\frac{3}{4}$ *by* 16 *in.* (17 *by* 40.5 *cm.*)

W. VAN DE VELDE.

1633-1707.

79 View of a large expanse of water, with small sailing boats

$6\frac{1}{4}$ *by* 16 *in.* (16 *by* 40.5 *cm.*)

*** The following inscriptions are in the handwriting of the painter:

Below, hier moeten de Sware Schepen pafferen die na Teffel willen

Above, In left-hand corner, No. 12a: on the right, dat Torentje dat men daar over ziet hiet Engt. het val van Urck is Schording-achtig.

W. VAN DE VELDE.

1633-1707.

80 Man-of-War firing a salute, surrounded by ships and boats

Pen and bistre washed 5 *by* 18½ *in.* (13 *by* 47 *cm.*)

*** Collection—Joseph van Haacken, *alias* Hawkins.

W. VAN DE VELDE.

1633-1707.

81 Slight Sketch of Ships

Reed pen and Indian ink wash 5½ *by* 7¼ *in.* (13½ *by* 18 *cm.*)

[*See* ILLUSTRATION].

W. VAN DE VELDE.

1633-1707.

82 A Calm Sea with ships

Pen and bistre, washed with indian ink

3¾ *by* 7½ *in.* (10 *by* 19 *cm.*)

Signed W. V. V. I.

[*See* ILLUSTRATION].

SIR A. VANDYCK.

1599-1641.

83 Study of Armour

Water-colour heightened with white

14¾ *by* 9¾ *in.* (37.5 *by* 25 *cm.*)

Collection—P. H. Lankrink.

*** Another study by Vandyck, apparently of the same suit of armour, but seen from the front, is in the collection of Mr. H. Oppenheimer.

[*See* ILLUSTRATION].



No. 81.



No, 82.



No. 83.



No. 87.



No. 85.



No. 84.

SIR A. VANDYCK.

1599-1641.

84 Study of a Man about to mount a horse

Red and black chalk slightly washed 10 *by* 9 *in.* (25½ *by* 22 *cm.*)

*** The is a study in oil for the horse in the National Gallery.

[*See* ILLUSTRATION].

SIR A. VANDYCK.

1599-1641.

85 A Mounted Soldier

Pen and bistre wash 9¼ *by* 7¾ *in.* (23 *by* 20 *cm.*)

[*See* ILLUSTRATION].

SIR A. VANDYCK.

1599-1641.

86 A General about to mount his horse, surrounded by other figures

Indian ink wash 9¾ *by* 17¼ *in.* (25 *by* 44 *cm.*)

CORNELIUS VISSCHER.

1610-1670.

87 Head of a Young Man

Red and black chalk, in an oval 9½ *by* 7¾ *in.* (24½ *by* 19½ *cm.*)

[*See* ILLUSTRATION].

DANIEL DA VOLTERRA.

1509-1566.

88 Study of Soldiers

Pencil on brownish paper 14¾ *by* 8¼ *in.* (37½ *by* 21 *cm.*)

DANIEL DA VOLTERRA.

1509-1566.

89 The Descent from the Cross

Bistre outline washed with blue $16\frac{1}{2}$ *by* $11\frac{3}{4}$ *in.* (42 *by* $29\frac{1}{2}$ *cm.*)

RENIER NOOMS, CALLED ZEEMAN.

Circa 1623-*Circa* 1668.

90 Ships at sea

Indian ink 6 *by* 11 *in.* (15 *by* 28 *cm.*)

TADDEO ZUCCARO.

1529-1566.

91 A Scene from his life when a boy: this is apparently part of a series which is, or was, at Thirlestane House, Cheltenham (Sir Thomas Phillipps). In this series Taddeo represents his own life. The moment represented in this drawing is described in Vasari—"So at the age of fourteen he went alone to Rome, where, as he knew no one, he suffered some hardships ..... Accordingly he went to Francesco, called Il Sant' Agnolo, who did grotesques by day for Picrino del Vaga, and recommended himself with all humility, hoping that he would obtain help from a kinsman. But Francesco helped him with neither word nor deed, and scolded him severely"

Pen and bistre wash $8\frac{3}{4}$ *by* 16 *in.* (22 *by* 41 *cm.*)

Signed Zuccaro and on the skirt of the boy Thaddeo.

*** Collection—Nathaniel Hone.

[*See* ILLUSTRATION].

FEDERIGO ZUCCHERO.

1543-1609.

92 Two Men's Heads to left

Black and red chalk $8\frac{3}{4}$ *by* $6\frac{1}{2}$ *in.* (22 *by* 16 *cm.*)



No. 91.

MAGNIFICENT DRAWINGS,

FROM THE COLLECTION OF

J. P. Heseltine, Esq.

of 196, *Queen's Gate.*

BY MASTERS OF THE ENGLISH SCHOOL.

W. BAILLIE (Captain Baillie).

1723-1810.

93 A Study of an Old Man's Head

Red chalk on vellum $6\frac{1}{4}$ *by* $4\frac{1}{2}$ *in.* (59.5 *by* 11.5 *cm.*)

With the print by Baillie

*** Dr. Percy collection.

J. H. BENWELL.

1764-1785.

94 Maria; drawing for the print by Bartolozzi, inscribed on the reverse Charlotte Carless, 1807 $3\frac{3}{4}$ *by* 3 *in.* (10 *by* 7.5 *cm.*)

W. J. BLACKLOCK.

Circa 1740-*circa* 1780.

95 Brathay Bridge, Ambleside

Water-colour $8\frac{3}{4}$ *by* $12\frac{1}{2}$ *in.* (22 *by* 32 *cm.*)

*** Dr. Percy collection.

R. P. BONINGTON.
1801-1828.

96 On the Balcony, Venice
Water-colour $7\frac{1}{2}$ *by* $5\frac{1}{2}$ *in.* (19 *by* 14 *cm.*)

[*See* ILLUSTRATION].

R. P. BONINGTON.
1801-1828.

97 Verona
Lead pencil on grey paper $10\frac{3}{4}$ *by* $7\frac{1}{2}$ *in.* (27 *by* 19 *cm.*)

R. P. BONINGTON.
1801-1828.

98 Honfleur
Lead pencil $8\frac{1}{4}$ *by* 11 *in.* (21 *by* 28 *cm.*)

[*See* ILLUSTRATION].

R. P. BONINGTON.
1801-1828.

99 Honfleur
Lead pencil on buff paper 11 *by* $9\frac{3}{4}$ *in.* (28 *by* 25 *cm.*)

H. BRIGHT.
1814-1873.

100 A Study of a Ruined Castle
Black, white and blue chalk on grey paper
15 *by* $11\frac{1}{4}$ *in.* (38 *by* 28 *cm.*)

A Sheet of Studies
Black and white chalk on grey paper
11 *by* 16 *in.* (27 *by* 40 *cm.*) (2)



No. 96.



No. 98.

H. BRIGHT.

1814-1873.

101 A View on a Dyke in Marsh land

Pastel on grey paper $10\frac{3}{4}$ *by* $17\frac{1}{2}$ *in.* (27 *by* 44 *cm.*)

G. BUDD.

Circa 1750.

102 A View from the Hill in Greenwich Park

Indian ink wash $7\frac{3}{4}$ *by* $14\frac{3}{4}$ *in.* (19 *by* 37 *cm.*)

Inscribed "G. Budd delin^{t}."

*** Dr. Percy collection.

E. F. BURNEY.

1760-1848.

103 The Lovers ; book illustration

Water-colour $4\frac{1}{2}$ *by* $2\frac{1}{2}$ *in.* (11 *by* 6.5 *cm.*)

*** Dr. Percy collection.

E. F. BURNEY.

1760-1848.

104 A Study of a Young Girl seated, naked, her hair bound with a blue ribbon

Water-colour 9 *by* $6\frac{1}{4}$ *in.* (23 *by* 16 *cm.*)

*** Dr. Percy collection.

E. F. BURNEY.

1760-1848.

105 An Academy Study of a Young Woman standing, her left arm raised

Water-colour $11\frac{1}{4}$ *by* $6\frac{1}{2}$ *in.* (29 *by* 17 *cm.*)

*** Dr. Percy collection.

E. F. BURNEY.

1760-1848.

106 An Academy Study of a Young Girl standing
Water-colour 7 *by* 5 *in.* (18 *by* 12 *cm.*)
Signed on the reverse

*** Dr. Percy collection.

SIR A. W. CALCOTT, R.A.

107 Two Landscape Studies
Pencil
5 *by* 4½ *in.* (13 *by* 11 *cm.*) *and* 4 *by* 6 *in.* (10 *by* 15 *cm.*) (2)

C. CATTON.

1728-1798.

108 A View of Norwich
Water-colour 4 *by* 6½ *in.* (10 *by* 16 *cm.*)
With the print

*** Dr. Percy collection.

LUKE CLENNELL.

1781-1840.

109 A River Scene
Water-colour 5 *by* 8 *in.* (13 *by* 20 *cm.*)
Pencil sketch on the reverse

WILLIAM COLLINS.

1788-1847.

110 Rustic Courtesy
Water-colour 5¼ *by* 6¾ *in.* (13 *by* 17 *cm.*)
Study for the picture in the Sheepshanks collection

Study of a Donkey; on the same mount
6 *by* 6 *in.* (15 *by* 15 *cm.*) (2)

*** Both from the sale of Wilkie Collins.



No. 111.



No. 117.

J. CONSTABLE, R.A.

1776-1837.

111 Brighton Beach, 1824

Sepia and Indian ink 7 *by* 10¼ *in.* (18 *by* 26 *cm.*)

*** From the collection of Captain Constable.

[*See* ILLUSTRATION].

J. CONSTABLE, R.A.

1776-1837.

112 East Bergholt Church, with the tomb of Golding and Ann Constable, the parents of J. Constable, R.A.

Lead pencil 8 *by* 12¾ *in.* (20 *by* 32 *cm.*)

Drawn October 28, 1818

*** From the collection of Captain Constable.

J. CONSTABLE, R.A.

1776-1837.

113 Salisbury Cathedral

Black pencil 6½ *by* 9 *in.* (16 *by* 23 *cm.*)

*** From the collection of Captain Constable.

J. CONSTABLE, R.A.

1776-1837.

114 Ploughing

Lead pencil 4¼ *by* 8 *in.* (11 *by* 20 *cm.*)

Engraved by David Lucas

*** From the collection of Mrs. Mackinnon, née Constable.

J. CONSTABLE, R.A.

1776-1837.

115 Brighton

Pencil and wash, slightly coloured

7 *by* 10¼ *in.* (18 *by* 26 *cm.*)

Dated Sept. 1, 1824

*** From Captain Constable's collection.

J. CONSTABLE, R.A.

1776-1837.

116 Harrow from the Fields at Child's Hill

Pencil 6¼ *by* 9¼ *in.* (16 *by* 23 *cm.*)

Dated "Sunday, Augt. 12, 1821"

*** From Captain Constable's collection.

J. CONSTABLE, R.A.

1776-1837.

117 A Lugger, Brighton, 1824

Pencil 7 *by* 10¼ *in.* (18 *by* 26 *cm.*)

*** From Captain Constable's collection.

[*See* ILLUSTRATION].

J. CONSTABLE, R.A.

1776-1837.

118 Old Sarum from Durnford Downs

Pencil 6½ *by* 9½ *in.* (16 *by* 24 *cm.*)

Dated July 26, 1820

*** From Captain Constable's collection.

J. CONSTABLE, R.A.
1776-1837.

119 Drawing of a Mansion : Sunset sky
Pencil 4½ *by* 7 *in.* (11 *by* 18 *cm.*)

*** From Captain Constable's collection.

J. CONSTABLE, R.A.
1776-1837.

120 Brighton Beach
Pencil and wash 7 *by* 10¼ *in.* (18 *by* 26 *cm.*)
Dated Sep. 13, 1824

*** From Captain Constable's collection.

J. CONSTABLE, R.A.
1776-1837.

121 Three Sketches on one mount. *Pencil*
A. Golding Constable's House 2¼ *by* 3½ *in.* (5.5 *by* 9 *cm.*)
B. Framlingham Church, Suffolk 4¼ *by* 3 *in.* (11 *by* 7 *cm.*)
C. The Vicarage at Fearing, Essex 3¼ *by* 4½ *in.* (8 *by* 11 *cm.*)

J. CONSTABLE, R.A.
1776-1837.

122 Two Sketches on one mount. *Pencil* (2)
A. East Bergholt looking towards Stoke 3 *by* 4 *in.* (8 *by* 10 *cm.*)
B. Farm House, East Bergholt 3¼ *by* 4¼ *in.* (8 *by* 11 *cm.*)

J. CONSTABLE, R.A.
1776-1837.

123 Two Sketches on one mount. *Pencil*
A. Dedham 3½ *by* 4½ *in.* (9 *by* 11.5 *cm.*)
B. Salisbury 3¾ *by* 5 *in.* (9½ *by* 13 *cm.*)

J. CONSTABLE, R.A.

1776-1837.

124 Two Sketches on one mount. *Pencil*
Both at Flatford
$3\frac{1}{2}$ *by* $4\frac{1}{2}$ *in.* (9 *by* 11.5 *cm.*) *and* $3\frac{3}{4}$ *by* 5 *in.* ($9\frac{1}{2}$ *by* 13 *cm.*)

J. CONSTABLE, R.A.

1776-1837.

125 A. A Landscape Study
Pencil $3\frac{1}{2}$ *by* $3\frac{1}{4}$ *in.* (9 *by* 8 *cm.*)

B. A Landscape Study
Pencil $3\frac{1}{2}$ *by* 6 *in.* (9 *by* 15.5 *cm.*)
Dated Aug. 2, 1812

J. CONSTABLE, R.A.

1776-1837.

126 A. A Landscape Study
Pencil $3\frac{1}{2}$ *by* $4\frac{1}{2}$ *in.* (9 *by* 11.5 *cm.*)

B. A Study of a Bridge
Pencil $4\frac{1}{4}$ *by* 7 *in.* (11 *by* 18 *cm.*)

R. COSWAY.

1742-1821.

127 Emma Hart, afterwards Lady Hamilton, as the Goddess of Health
Pen and wash $9\frac{1}{4}$ *by* $7\frac{1}{2}$ *in.* (23 *by* 19 *cm.*)

*** From the collection of the Honble. C. Greville.

J. S. COTMAN.

1782-1842.

128 A Landscape with figures on a road
Water-colour $6\frac{1}{2}$ *by* $9\frac{3}{4}$ *in.* (16.5 *by* 24.5 *cm.*)

*** Dr. Percy collection.



No. 129.

J. S. COTMAN.

1782-1842.

129 A View in a Gravel Pit

Pencil on buff paper 9¼ *by* 13 *in.* (23 *by* 33 *cm.*)

[*See* ILLUSTRATION].

J. S. COTMAN.

1782-1842.

130 Loddon, Norfolk

Pencil and wash 6¼ *by* 11 *in.* (16 *by* 28 *cm.*)

Engraved by E. Roberts in "Excursions through Norfolk in 1818."

Signed J. S. Cotman.

ALEXANDER COZENS.

Circa 1700-1786.

131 A View in a Mountainous Country

Sepia 9 *by* 12 *in.* (23 *by* 30 *cm.*)

Signed

*** Exhibited at Burlington Club, 1916. No. 23.

ALEXANDER COZENS.

Circa 1700-1786.

132 A Mountainous Valley

Sepia 9 *by* 12½ *in.* (23 *by* 31 *cm.*)

Signed

J. CRISTALL.

1767-1847.

133 A Country Girl in a sun-bonnet, seated

Water-colour 12½ *by* 9¾ *in.* (32 *by* 25 *cm.*)

Signed J. Cristall, 1816, Hurley, Berks.

[*See* ILLUSTRATION].

E. DAYES.

1763-1804.

134 View of the Erpingham Gate, Norwich

Pen and wash 18 *by* 10 *in.* (46 *by* 25.5 *cm.*)

J. DOWNMAN, A.R.A.

1750-1824.

135 Profile of a Young Woman to the left

Black chalk and wash *Oval,* 8 *by* $6\frac{3}{4}$ *in.* (20 *by* 17 *cm.*)

J. DOWNMAN, A.R.A.

1750-1824.

136 Portrait of Captain Downman, brother of the artist

Black chalk and wash 10 *by* 8 *in.* (26 *by* 21 *cm.*)

[*See* ILLUSTRATION].

J. DOWNMAN, A.R.A.

1750-1824.

137 A Portrait of Mrs. Downman, wife of the above

Inscribed Mrs. Cap. Downman, 1776

Black chalk and wash $9\frac{3}{4}$ *by* $7\frac{3}{4}$ *in.* (25 *by* 20 *cm.*)

[*See* ILLUSTRATION].

J. DOWNMAN, A.R.A.

1750-1824.

138 Miss Storace, Singer ; profile to left

Black chalk and wash $8\frac{1}{4}$ *by* $6\frac{1}{4}$ *in.* (21 *by* 16 *cm.*)

and an Engraving

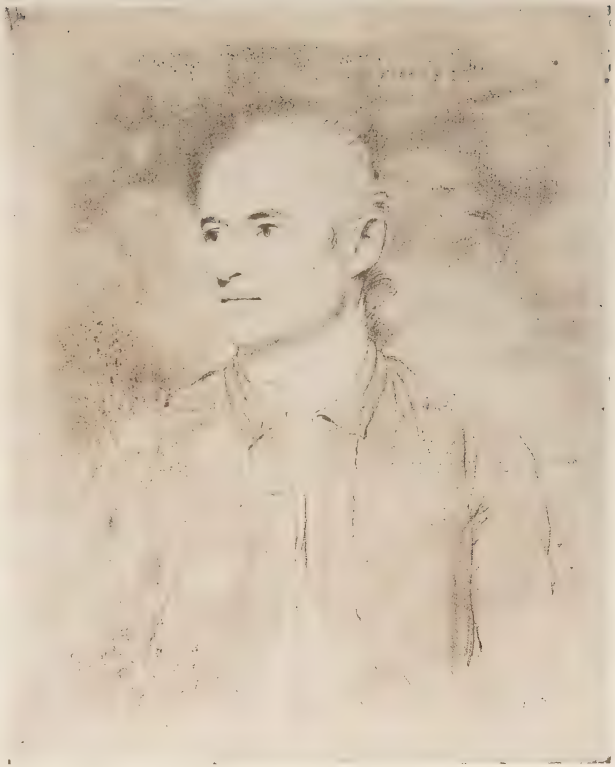
H. EDRIDGE, A.R.A.

1769-1821.

139 Portraits of two Girls seated

Pencil and water-colour 12 *by* 15 *in.* (30 *by* 38 *cm.*)

[*See* ILLUSTRATION].



No. 136.



No. 137.



No. 139.



No. 142.

H. EDRIDGE, A.R.A.

1769-1821.

140 Quai de Paris, Rouen

Pencil 11 *by* 17¾ *in.* (28 *by* 45 *cm.*)

Dated July 6, 1819.

H. EDRIDGE, A.R.A.

1769-1821.

141 A Drawing of two Children; the heads only finished

Pencil and water-colour

8½ *by* 6½ *in.* (21 *by* 16 *cm.*)

W. ETTY, R.A.

1787-1849.

142 Study of two Nude Women, one seated, the other kneeling

Black chalk on buff paper 13 *by* 14¾ *in.* (33 *by* 37 *cm.*)

*** There is an unfinished portrait group by Sir Thos. Lawrence for which Etty probably made this study.

[*See* ILLUSTRATION].

J. FLAXMAN, R.A.

1755-1826.

143 (A) A Study of an Italian Peasant Woman seated with two children

5 *by* 3¼ *in.* (12.5 *by* 8.5 *cm.*)

(B) A Study of two Women seated and two children with a dog

Two, on one mount. *Indian ink*, 5½ *by* 4½ *in.* (14 *by* 11 *cm.*)

*** Both from Denman collection.

J. FLAXMAN, R.A.

1755-1826.

144 Mrs. Denman and Tulk Family

Pencil 9½ *by* 8 *in.* (24 *by* 20 *cm.*)

*** Denman collection.

J. FLAXMAN, R.A.

1755-1826.

145 A Study for a Monument
Pencil and wash 7 *by* 10¼ (18 *by* 26 *cm.*)

JOHN GLOVER.

1767-1849.

146 A View in a mountainous valley
Indian ink 10½ *by* 16¾ *in.* (26.5 *by* 42.5 *cm.*)

*** Dr. Percy collection.

W. HAMILTON, R.A.

1751-1801.

147 A Study of a Nude Model
Pencil with colour 14½ *by* 11½ *in.* (37 *by* 29 *cm.*)

G. HAWKINS.

1810-1852.

148 South Porch of St. Paul's Cathedral
Water-colour 11¾ *by* 9½ *in.* (30 *by* 24 *cm.*)
Signed and dated 1833

[*See* ILLUSTRATION.]

F. HAYMAN.

1708-1776.

149 Interior of Dick's Coffee House
Pencil, engraved 6½ *by* 4 *in.* (16 *by* 10 *cm.*)

*** Dr. Percy collection.



No. 148.



No. 152.



No. 151.

ROBERT HILLS.

1769-1844.

150 A Group of Deer

Water-colour 7 *by* 10 *in.* (18 *by* 25 *cm.*)

*** Dr. Percy collection.

W. HOGARTH, R.A.

1697-1764.

151 The Card Players

Pencil $7\frac{3}{4}$ *by* $7\frac{1}{4}$ (19.5 *by* 8 *cm.*)

On the reverse, Study of a Woman

*** Collection—J. H. Hawkins.

[*See* ILLUSTRATION].

J. HOPPNER, R.A.

1758-1910.

152 A Study for a Portrait of a Lady standing

Black chalk and stump, heightened with white and red on grey paper $13\frac{3}{4}$ *by* $10\frac{1}{4}$ *in.* (35 *by* 26 *cm.*)

[*See* ILLUSTRATION].

OZIAS HUMPHREY, R.A.

1742-1810.

153 Miss Anna Williams of Ely, 1784, since married to Mr. Collins, painter

Pencil $8\frac{1}{2}$ *by* 7 *in.* (21.5 *by* 17.5 *cm.*)

*** Reproduced in Dr. Williamson's Life of the Artist.

T. HUTLEY.

154 Bath, 1812

Water-colour 7 *by* $10\frac{1}{2}$ *in.* (18 *by* 26.5 *cm.*)

*** From Dr. Percy's collection.

J. C. IBBETSON.

1759-1817.

155 A Landscape with girls bathing

Water-colour 8 *by* 9 *in.* (20 *by* 22 *cm.*)

*** Dr. Percy collection.

SIR THOMAS LAWRENCE, P.R.A.

1769-1830.

156 A Profile of Mrs. Siddons

Pencil and red chalk 3½ *by* 3 *in.* (8.5 *by* 8 *cm.*)

P. J. DE LOUTHERBOURG, R.A.

1740-1812.

157 A Riding Party on a heath

Sepia 8 *by* 12 *in.* (20 *by* 30 *cm.*)

Signed

JAMES MALTON.

Ob. 1803.

158 A Drawing of a Mansion

Water-colour 7½ *by* 10 *in.* (19 *by* 26 *cm.*)

Signed and dated 1789

*** Dr. Percy collection.

[*See* ILLUSTRATION].

SIR J. E. MILLAIS, P.R.A.

1829-1896.

159 Figures on the Seashore

Pencil, pen, ink and wash 8 *by* 11½ *in.* (20 *by* 29 *cm.*)

*** From the collection of T. O. Barlow, R.A.



No. 158.



No. 162

SIR J. E. MILLAIS, P.R.A.

1829-1896.

160 A Girl kneeling at a table

Pencil $4\frac{1}{2}$ *by* $6\frac{1}{2}$ *in.* (11 *by* 16 *cm.*)

*** Engraved in "Once a Week."

SIR J. E. MILLAIS, P.R.A.

1829-1896.

161 "The Plague Cart at Elliant"

Pencil $4\frac{1}{2}$ *by* $6\frac{1}{2}$ *in.* (11 *by* 16 *cm.*)

Illustration to a Ballad by Tom Taylor. Engraved in "Once a Week."

G. MORLAND.

1763-1804.

162 A Head of a Soldier

Black and red chalk 9 *by* $6\frac{3}{4}$ *in.* (23 *by* 17 *cm.*)

*** Benoni White sale.

[*See* ILLUSTRATION].

ALEXANDER NASMYTH.

1758-1840.

163 St. Peters from Monte Mario, done on the spot, 1783

Pencil 5 *by* $8\frac{1}{4}$ *in.* (12 *by* 21 *cm.*)

G. S. NEWTON, R.A.

1795-1835.

164 A Study of a Lady seated

Black and red chalk $11\frac{1}{2}$ *by* $8\frac{1}{2}$ *in.* (29 *by* 21 *cm.*)

WILLIAM OWEN, R.A.

1769-1825.

165 A Landscape

Water-colour $9\frac{3}{4}$ *by* 7 *in.* (25 *by* 18 *cm.*)

*** Dr. Percy collection.

A. W. PUGIN.

1812-1852.

166 Design for St. Alban's Church, Macclesfield

Pencil $14\frac{1}{2}$ *by* $10\frac{1}{2}$ *in.* (37 *by* 27 *cm.*)

With Lithograph from it by Talbot Bury

*** Dr. Percy collection.

P. REINAGLE, R.A.

1749-1833.

167 A Landscape with deer

Black chalk and water-colour 9 *by* $12\frac{1}{2}$ *in.* (22.5 *by* 32 *cm.*)

T. ROWLANDSON.

1756-1827.

168 "The Social Day"

Water-colour $5\frac{3}{4}$ *by* $9\frac{1}{2}$ *in.* (15 *by* 24 *cm.*)

Signed and dated 1812

Engraved 1816 (1)

[*See* ILLUSTRATION].

T. ROWLANDSON.

1756-1827.

169 A Landscape, with women bathing

Water-colour $5\frac{3}{4}$ *by* $9\frac{1}{4}$ *in.* (14.5 *by* 23.5 *cm.*)



No. 168.



No. 171.

R. SMIRKE, R.A.

1752-1845.

170 A Study for "Reformation"

Indian ink 17½ *by* 12 *in.* (45 *by* 31 *cm.*)

*** Dr. Percy collection.

A. STEVENS.

1817-1875.

171 A Study of a Figure for architectural sculpture

Red chalk 12½ *by* 9¾ *in.* (31 *by* 24.5 *cm.*)

On the reverse Studies in pencil

[*See* ILLUSTRATION].

A. STEVENS.

1817-1875.

172 A Study of a Woman

Red chalk 13 *by* 9 *in.* (33 *by* 22.5 *cm.*)

A. STEVENS.

1817-1875.

173 Studies on both sides of paper

Red chalk 15 *by* 10½ *in.* (37 *by* 27 *cm.*)

T. STOTHARD, R.A.

1755-1834.

174 The Confirmation

Water-colour 6¾ *by* 5¼ *in.* (17 *by* 13.5 *cm.*)

Engraved by Bartolozzi

*** Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

175 The Rape of the Lock, Canto II

Water-colour 4 *by* 3 *in.* (10 *by* 7.5 *cm.*)

Engraved

**** Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

176 The Rape of the Lock, Canto III

Water-colour 4 *by* 3 *in.* (10 *by* 7.5 *cm.*)

Engraved

**** Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

177 The Rape of the Lock, Canto V

Water-colour 4 *by* 3 *in.* (10 *by* 7.5 *cm.*)

Engraved

**** Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

178 The Triumph of Amphitrite

Water-colour $7\frac{1}{2}$ *by* $5\frac{1}{2}$ *in.* (19 *by* 14 *cm.*)

Engraved by Bromley

**** Dr. Percy collection.

T. STOTHARD, R.A.

1755-1834.

179 "The Courtly Maid"

Indian ink $4\frac{1}{2}$ *by* $2\frac{3}{4}$ *in.* (12 *by* 7 *cm.*)

Engraved in Novelists' Magazine, vol. 7. p. 94

**** Dr. Percy collection.



No. 182.



No. 183.

T. STOTHARD, R.A.

1755-1834.

180 The Prodigal Son

Water-colour 3 *by* 4 *in.* (7 *by* 10 *cm.*)

*** Dr. Percy collection. "An exquisite drawing, J. Percy, Oct. 31, 1875."

T. STOTHARD, R.A.

1755-1834.

181 The Rape of the Lock

Water-colour 7 *by* $5\frac{3}{4}$ *in.* (18 *by* 14 *cm.*)

Engraved. Pye's sale, 1874

*** Dr. Percy collection.

J. M. W. TURNER, R.A.

1775-1851.

182 View of a Sea Port

Indian ink on blue paper $5\frac{1}{2}$ *by* $7\frac{1}{2}$ *in.* (14 *by* 19 *cm.*)

Signed with initials

*** Greenwood sale.

[*See* ILLUSTRATION].

J. M. W. TURNER, R.A.

1775-1851.

183 Fishing Boats at Sea boarding a steamer

Indian ink on blue paper $5\frac{1}{2}$ *by* $7\frac{1}{2}$ *in.* (14 *by* 19 *cm.*)

Signed with initials

*** Greenwood sale.

[*See* ILLUSTRATION].

J. VARLEY.

1778-1842.

184 A View near York

Water-colour 7½ *by* 12 *in.* (19 *by* 31 *cm.*)

*** From the sale of Mrs. C. S. Varley.

J. VARLEY.

1778-1842.

185 Carnarvon Castle

Water-colour 7½ *by* 11 *in.* (19 *by* 28 *cm.*)

*** From the sale of Mrs. C. S. Varley.

[*See* ILLUSTRATION].

G. VERTUE.

1684-1756.

186 A Drawing of John Dryden, the Poet

Pencil, slightly tinted 6 *by* 4¼ *in.* (15 *by* 11 *cm.*)

*** Collection—R. P. Roupell.

JAMES WARD, R.A.

1769-1859.

187 Milking

Pencil 7½ *by* 11 *in.* (19 *by* 28 *cm.*)

Signed J. W., R.A.

JAMES WARD, R.A.

1769-1859.

188 A Study of Two Calves

Water-colour 5 *by* 9 *in.* (13 *by* 22 *cm.*)

Signed J. W., R.A.



No. 185.

R. WEST.

189 "The Love Dream"

Pencil and wash 7 *by* 9 *in.* (17 *by* 23 *cm.*)

*** Engraved by E. J. Dumee.

R. WESTALL, R.A.

1765-1835.

190 Breaking the Ice

Water-colour 21 *by* 16½ *in.* (53 *by* 42 *cm.*)

JAMES McN. WHISTLER.

1834-1903.

191 His own Portrait

Black chalk 7 *by* 5½ *in.* (18 *by* 14 *cm.*)

*** Bought at Thibaudeau's sale, 1890.

SIR DAVID WILKIE, R.A.

1785-1841.

192 A Study for a Magdalen

Water-colour 11½ *by* 9½ *in.* (29 *by* 24 *cm.*)

Signed D. Wilkie, and dated 1840, July 22

*** Collections—Col. Cunningham; Dr. Percy.

SIR DAVID WILKIE, R.A.

1785-1841.

193 Portrait of Mr. Nursey, a friend of Wilkie's

Black chalk and water-colours 14 *by* 11¾ *in.* (36 *by* 30 *cm.*)

Signed D. Wilkie, and dated Jany. 10, 1823

*** J. C. Robinson collection.

SIR DAVID WILKIE, R.A.

1785-1841.

194 Reading the News of the Battle of Waterloo

Pen and ink 4 *by* $7\frac{1}{4}$ *in.* (10 *by* 18 *cm.*)

[*See* ILLUSTRATION].

SIR D. WILKIE, R.A.

1785-1841.

195 Grandmother's Visit

Water-colour 7 *by* $7\frac{1}{4}$ *in.* (18 *by* 18.5 *cm.*)

Signed D. Wilkie, 1839

SIR D. WILKIE, R.A.

1785-1841.

196 A Girl looking out of a window

Black chalk and wash $8\frac{1}{2}$ *by* $5\frac{1}{4}$ *in.* (21 *by* 13 *cm.*)

Signed D. Wilkie, 1824

PENRY WILLIAMS.

1798-1885.

197 A Sleeping Child

Pencil and wash, on tinted paper 7 *by* $10\frac{1}{2}$ *in.* (17.5 *by* 27 *cm.*)

R. WILSON, R.A.

1714-1782.

198 View in Italy

Black chalk on grey paper 11 *by* $16\frac{3}{4}$ *in.* (28 *by* 42 *cm.*)

*** Collection—Paul Sandby.

END OF SALE.

Dryden Press : J. Davy & Sons, 8-9, Frith-street, Soho-square, W.



No. 194.

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING PAPERS:—

Mondays	Daily Telegraph; Morning Post.
Tuesdays	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK APPEAR IN THE FOLLOWING PAPERS:—

Wednesdays ...	Pall Mall Gazette.
Saturdays ...	Country Life.
Sundays	Observer and Sunday Times

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE SELLING SEASON IN:—

Burlington Magazine. Connoisseur.

NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING PAPERS:—

A. ENGLISH.

Thursdays ...	Times Literary Supplement.
Saturdays ...	Spectator.
,, ...	Athenæum.
,, ...	Bookman's Journal.
,, ...	Clique.
,, ...	Publishers' Circular.
,, ...	Field.
Mondays	Sporting Life.
,, ...	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
Philadelphia North American.	Chicago News.

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